DOCUMENT RESUME

ED 428 423 CS 510 047

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TITLE Native American Stories Enhancing Multicultural Education in Elementary Schools.
PUB DATE 1999-00-00
NOTE 19p.
PUB TYPE Reports - Descriptive (141)
EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS *American Indian Culture; *American Indians; *Childrens Literature; Class Activities; Elementary Education; *Ethnic Stereotypes; Multicultural Education; *Reading Material Selection
IDENTIFIERS *Multicultural Literature; *Native Americans

ABSTRACT

This paper describes the use of unbiased Native American stories as part of a multicultural perspective in elementary schools. The inclusion of a multicultural perspective will help teach social acceptance rather than separation. Emphasis is placed on developing an antibias curriculum using books from a Native point of view. Well-intentioned non-Indian authors produce award-winning and entertaining children's books about Native Americans, but "tragically, there is little in their stories that tell much about the Native experiences." Unfortunately, the omission of facts, and perpetuation of teaching stereotypes of the American Indian in popular books, have the ultimate effect of dehumanizing Indian people. Teachers should utilize their creativity to provide literature-based experiences that become meaningful. Webbing is suggested as a practical technique in which students fill in gaps of knowledge through discussions and activities webbing out from a central theme. There are some blatant and some subtle signs to recognize as criteria for teachers, parents, librarians, or students when choosing a children's book about Native Americans. Contains 18 references. (Author/RS)

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Running Head: NATIVE AMERICAN STORIES

Native American Stories Enhancing Multicultural Education in Elementary Schools

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Abstract

This paper describes the use of unbiased Native American stories as part of a multicultural perspective in elementary schools. The inclusion of a multicultural perspective will help teach social acceptance rather than separation. Emphasis is placed on developing an antibias curriculum using books from a Native point of view. Well-intentioned non-Indian authors produce award-winning and entertaining children's books about Native Americans, but tragically, there is little in their stories that tell much about the Native experiences. Unfortunately, the omission of facts, and perpetuation of teaching stereotypes of the American Indian in popular books, have the ultimate effect of dehumanizing Indian people. Teachers should utilize their creativity to provide literature-based experiences that become meaningful. Webbing is suggested as a practical technique in which students fill in gaps of knowledge through discussions and activities webbing out from a central theme. There are some blatant and some subtle signs to recognize as criteria for teachers, parents, librarians, or students when choosing a children's book about Native Americans.

Native American Stories Enhancing Multicultural Education in Elementary Schools

"This is a story about a little Indian girl who...." Non-Indian children may find the teacher's introduction to this story alluring and would most likely predict an exotic, mystical story with tipis, feathers, and tomahawks. Unfortunately, the omission, misinformation, and distortion of the American Indian experience in films, television, and popular books, have the ultimate effect of dehumanizing Indian people (Charles, 1996). A Native American teacher asks, "Why do you have to say, 'This is an Indian story'? Why not say, 'This is a story about a little girl who...'" (Slavin, 1997, p. 141)? If the content of a story does not apply to the classroom, then do not use it. This paper is intended to describe the benefit of children's literature as a learning tool for an antibias perspective in curriculum and instruction. Specifically, Native American literature will be ensampled to illustrate ways to unteach generalizations about other people that leads to stereotyping, rather than understanding (Almeida, 1996). In this paper the terms "Native American" and "Indian" are used to represent a diverse group of peoples. However, when teachers are approaching the study of American Indians, the specific name of the tribe is preferred (Farivar, 1993).

Multicultural Education

The American educational experience today no longer works as a melting pot. Students sharing the same classroom do not share the same lifestyle. America's culturally diverse classrooms represent more of a tossed salad (Ramirez & Ramirez, 1994)! Students should discover and appreciate all of the ingredients in their salad, which is the thrust of multicultural education. Effective teaching of critical thinking depends on designing a classroom that encourages the acceptance of different perspectives.

Multicultural education has become an important part of school curriculum, yet it embodies no single program, but a philosophy (Slavin, 1997). However, the programs share four main goals, including tolerance of other cultures, elimination of racism, to teach multicultural content, and to view the world with different perspectives (Spring, 1998). Banks (1993) believed

that the process of cultural shaping and interaction should enrich both the teachers and students. He defines multicultural education as "an idea stating that all students, regardless of the group to which they belong, such as those related to gender, ethnicity, race, culture, social class, religion, or exceptionality, should experience educational equality in the schools" (Banks, 1993, p. 23). The objective is to not only teach about other groups or countries, which is Banks' (1993) simplest dimension of multicultural education. The higher levels of inclusion is to teach students about knowledge construction or to think critically about their personal views and become accustomed to the idea that there are many lifestyles, languages, cultures, and perspectives. The challenge for teachers is to present an effective multicultural education foundation by means of which all children can learn to accept others (Gomez, 1991). Teachers can assess their effectiveness in achieving multicultural goals by considering the following questions (Baruth & Manning, 1992, as cited in Slavin, 1997, p. 143):

- Have there been efforts to understand and respect cultural diversity among learners not as a problem to be reckoned with, but as a challenging opportunity and a rich gift?
- Have there been efforts to provide a classroom in which learners feel free to speak and express diverse opinions? Are students free to express opinions that are contrary to middle class European American beliefs?
- Do the walls, bulletin boards, and artwork of the classroom demonstrate respect for cultural diversity, or do the contents of the classroom indicate an appreciation or valuing of only one culture?
- Have there been efforts to allow (and indeed encourage) all students to work in cross-cultural groups, to carry on conversation and meaningful dialogue, and to feel a valued member of the group?
- Have there been efforts to treat each learner with respect, to consider each learner as equal to other students, and to treat each learner as a valued and worthwhile member of the class?

Educators need to respect young learner's abilities to think, speak, read, and act. Educators should respect their abilities to comprehend, construct, and communicate meanings in various contexts. These should be the aims, process, and result of education (Vandergrift, 1998).

Children's attitudes toward ethnicity begins to form early in the preschool years through caretakers attitudes. The inclusion of multicultural perspectives in education should begin in the elementary grades, when children can be taught social acceptance, rather than separation as the norm. These are crucial years in development when a sense of belonging can strongly influence future achievements. The promotion of a positive self-concept is essential, along with activities that show the similarities and differences of all children's lives. When teachers fail to show the differences, they carry the message that differences are not appreciated or are negative (McMahon, Saunders, & Bardwell, 1996). Each child should be treated as a unique individual with something special to contribute to everyone's experiences. The feeling of connection is crucial to the child's acceptance of the similarities and differences of others (Gomez, 1991).

Children's Literature in Multicultural Education

Vandergrift (1998) cleverly states that "we all need to learn about life both literally and literarily, efferently and aesthetically." One of the first ways that children make sense of what it is to be human is through meeting characters in stories. As the child wonders at the lives in the story, he or she makes connections with his or her own life and the world. A child's love for pretension and talent of imagination helps him or her reach out to see what he or she may become.

Banks (1993) suggests the use of children's literature as excellent vehicles for introducing the simple concepts of similarities, differences, prejudice, and discrimination in kindergarten and the primary grades. Through stories by children, teachers, and professional authors, characters, given life through words and pictures, enter the classroom, and in so doing they bring new life experiences and points of view (Dyson & Genishi, 1994, p. 5). Moreover, as the new language and experiences enter the classroom, the children get to connect themselves into the diverse sociocultural world. Multiethnic children's literature will teach white majority children to respect the contributions of people who belong to different groups. This understanding is

important as we make a transition from predominantly white students to more and more African American, Latino, Asian American, and Native American representation in schools. Related to this transition, is the importance of multicultural literature providing a sense of value to children of color, who will become our future leaders. Because culture plays such an important role in the evolution of a child's sense of self, multiethnic children's books will be beneficial as they allow children to see themselves in literature (Ramirez & Ramirez, 1994).

Understanding the Indian Culture

It is the hope of believers in multicultural education that teachers appreciate Native American values to better communicate these values, not headdresses and arrows, when discussing children's literature. Following are a few of the rich and celebrated cultural values that Native American have to share (classroom handout 10.8).

The relationship between parents and children is a special one. Parents share the messages of hope and inspiration, the appreciation of beauty, sharing, and physical strength, so as to be of service to each other. Respectfulness is a value observed throughout the culture. Respect is paid to parents, grandparents, members of the extended family, elderly, various totem animals and objects, natural beauty, dignity, and modesty. Native Americans have different learning styles from mainstream American styles. Native American philosophy is based on completeness, wholeness, and one must be in tune creation, nature, and man. Introjection is commonly practiced in conversation. Patience and the encouragement of others is emphasized. Native Americans discipline children using fear of shame as a punishment or control device, but physical punishment is rare. An individual's contribution to the group is important, while the group needs are considered more important than individual needs. "If there is not enough to go around, then you should not have it," is a common phrase.

Native American Children's Literature

I wish for the reader to imagine a Seneca storyteller. He is a hard-working man with signs of advancing age on his face....It is eveningtime....He waits for us, and we come up to him and say, "Grampa, tell us ghost stories." He would blow out a big puff of smoke, and he would begin: "Now this happened one time...."

-Duwayne Leslie Bowen, Seneca (The Reader's Digest Association, Inc, 1995, p.7)

The oral storytelling tradition has enriched Native American lives from the beginning. Stories are gifts given from an elder to a younger person. Children watch the facial expressions and gestures of the tellers and imagine the settings, animals, dwellings, costumes, and designs depicted in the stories (Stott, 1995). How can written stories recreate the unique voices, body language, and various adaptations of the performers? Storytellers, unlike books, are able to use voice pitch, tone, and volume, and empower expressions and drama to communicate feelings. Each storyteller could adapt the performance to be best received for the particular audience. In addition, Stott (1995) explains that while the basic plot remains unchanged, the stories would evolve from telling to telling, and over the years as a result of changes in social conditions, customs and tales of other cultures. Native American storytelling is a shared, communal event, meaningful to the involved audience. It is obvious that recreating this social, storytelling experience is extremely difficult, for Native authors, and maybe impossible for non-Native authors.

Most non-Native children can probably identify best with the traditional stories through picture books. The picture book can suggest detail, tone, and gestures of the teller. Teachers will find library and bookstore shelves filled with picture book adaptations of traditional Native tales. However beautiful the picture book may be, a book must be rejected if it is inaccurate or disrespects the culture. Sometimes an author is well-intentioned, yet is inaccurate. For example,

Stott (1995) discusses a beautiful book, The Rough-Faced Girl, (Rafe & Shannon, 1992, as cited in Stott, 1995) which is as the "author's note" states, about an Algonquin Indian Cinderella. The term "Cinderella" implicitly brings with it just the European cultural values which teachers would like to differentiate. One way for teachers to check if the book is geographically and culturally accurate, as well as sympathetic, is to check the original sources on which the modern retelling is based. It is also important for the reader to be aware of the differences between the original and modern version. Stott (1995) emphasizes that no matter how accurate and sympathetic a story, there must be a marriage between words and pictures. It takes a special talent to successfully use visual elements with the story. The works of Goble and McDermott have received acclaim among Native and non-Native adults and children. Both author-illustrators utilize extensive research into the literature, customs, and art styles of the originating culture. This research along with their personal talents results in books that are culturally accurate, yet universal and distinctively personal (Stott, 1995). While using different approaches to recreating the stories, they are successful in precisely communicating the factual, social and spiritual elements of each story.

Children should be aware that the Native way of life is not dead! There is a great appeal for traditional Native tales, however, there are also many good picture books of realistic stories about historical and modern Native life. A Salmon for Simon (Waterton & Blades, 1978, as cited in Stott, 1995), reflects the life of a Nootka boy of Canada's west coast. The author only uses one direct reference to identify the main character as a Native. Otherwise the story is a favorite type of children's story in which a young person befriends a wild animal. Yet, the plot is also implicitly culture specific. The illustrator uses no traditional Native artifacts; but Simon's facial features and jet black hair indicate that he is a Native, and the settings are those where the Nootka live. The author and illustrator have presented the universal conflicts and emotions of the hero while, at the same time, firmly, but implicitly basing them on contemporary west coast Native life (Stott, 1995). Other authors may use details that explicitly refer to Native traditions. Through creative, thoughtful use of these stories, teachers can help children develop fuller, more sympathetic and respectful understanding of the histories and present lives of Native American people.

Developing Antibias Native American Curriculum

Non-Native educators typically have been just as influenced by Native American stereotypes prevalent in movies and television as their students. Periodically, society's fascination with Native Americans causes a flood of films, literature and art that spills into popular culture-clothing, jewelry, home decor, and children's toys - all depicting American Indian motifs (Charles, 1996). Charles (1996) urges educators to be skeptical of all the "Indian hoopla." He states that "beneath the surface of movies, TV, and kids' books, lurks cultural distortion through the perpetuation of myths that serve to dehumanize American Indian people" (Charles, 1996, p.169).

A typical mistakes that well-intentioned educators make when teaching about Native Americans is the "dead-and-buried culture approach" as described by Almeida (1996) and Charles (1996). Many people today believe that the Native Americans are extinct. Teachers speak of the cultures in the past tense such as, "they lived in tipis, they hunted buffalo." Most students learn that American Indian history ended in 1890, when chief Big Foot of the Lakota died following the massacre of his band at the hands of the United States Army's soldiers. A related issue is the belief that because today's Indians engage in modern activities such as going to school, earning a living, operating businesses, that they are not real Indians. Students are often disappointed to see contemporary Indians wearing blue jeans and driving pickup trucks.

Another common, but inappropriate, method of teaching about Native Americans is the "tourist approach" as described by Almeida (1996). The tourist, or student, visits only the exotic components of life. The miseducation occurs because what students learn is not necessarily what was meant to be taught. Cultures of minority people should not be presented as entertainment, nor as painful histories of victimized peoples. This is the teaching of simplistic generalizations and leads to misunderstanding. Teachers must be aware of replacing one unrealistic portrayal of primitives or savage with another as only noble and good. Doris Seale (1992) describes how she feels about romanticizing Indians by saying it is no less insulting to people who want to be seen as real.

Once teachers begins examining their own underlying beliefs and ideologies about Native Americans, then they will be better prepared to assess the knowledge and attitudes of their students (Almeida, 1996).Teachers can use this knowledge to develop a curriculum that challenges students to develop multicultural education critical thinking skills.

Integrating Native American Stories into the Classroom

Integration into the classroom should begin in pre-school and continue throughout the educational process. Teachers utilize various creative techniques to integrate Native American storytelling into interdisciplinary learning. With careful planning, teachers can achieve the goals of an elementary social studies curriculum-knowledge, values, skills, and participation (Franklin, Roach & Snyder 1993). "It has been said that in order to understand a culture, it is necessary to understand the stories the members of that culture tell each other" (Stott, 1995, p.203). Incorporating Native stories in the curriculum should have the following philosophy and objectives according to Stott (1995).

Teachers should introduce the wide variety of story types from the many Native culture groups. Students will get a better understanding of how Native stories differ from all other cultures, as well as among specific Native culture groups. After reading the stories, students will better understand beliefs of the groups of the characters or of the tellers of the stories.

As emphasized in the opening of this paper, the story should be of value regardless of it being Native. Native stories, like others, teach students to recognize character growth, setting to develop a mood, theme, conflict. Also, illustration use should help communicate these ideas through color, design, setting.

Picture books can naturally be extended into the language arts curriculum. Students have the opportunity to use the vivid pictures to create their own text and interpretations. Discussions can develop to extend the study from the content of the story into other areas of the curriculum. For example, students can listen to Native music from the culture associated with the story being read.

Almeida (1996) suggests one practical technique called webbing. Webbing involves four steps to evaluate current knowledge and "web out" to new directions. A theme of study, or the center of the web, is decided. An example could be the the study of Arctic food. The students could study the importance of the sea and lakes to the Eskimo people and the positive and negative character traits the story's characters portray during their adventures.

Students then brainstorm possible issues to study that web out from the theme at the center of the web. The students may wonder about the types of food harvested from the ocean and the possible uses of the animals hunted. The danger and hazards of hunting would be interesting issues to the children.

The teacher must determine the level of awareness held by each student, and determine specific antibias issues of study. Stories, role-playing, and other exercises can be used to begin thinking. The Eye of the Needle, by Teri Sloat or Nessa's Fish by Nancy Luenn could be a meaningful stories for this theme (as cited in Stott, 1995).

Students then brainstorm possible activities to pursue to fill in the gaps in Native American knowledge. In The Eye of the Needle, an Alaskan Eskimo is given adult responsibility for the first time. Students can discuss questions about how well he fulfills his responsibility, or how can the lessons be applied to their own lives. In Nessa's Fish, an Alaskan Eskimo girl relates to the animals she encounters. Students can retell the story from their own perspective, using animals of their locale (Stott, 1995).

Typically, students study about the Indians in the elementary social studies curriculum. Even if the textbooks are accurate, students often permit stereotyped beliefs to override the more accurate information (Franklin, Roach, & Snyder, 1993). The dry style of writing of many textbooks tends to diminish interest in learning about Native American culture. Franklin et al. (1993) suggest remedying this diminished interest through use of children's literature to supplement the textbooks. The story, Blue-Wings-Flying by E.W. Dehuff, is the example given by Franklin et al. (1993) as a lesson to teach students that they, like the Hopi boy in the story, can appreciate and value the world in which they live. In this story, the boy wants to find the suitable

name to be given to his baby sister on naming day. The following lesson plan is an effective example.

Factual texts or other resources are examined prior to reading the story. Knowledge is increased by examining pictures of items from the Southwest region such as, pottery, kachina dolls, or Indian corn. The students can learn new vocabulary words by discussing terms that are in the story such as, Hopi words for the word, sister, or usage of familiar words such as, cornstalk, in a new context. Familiar naming ceremonies can be discussed or students can share the origin of their names.

The anticipatory set is realized and the children read the story to find out how a Hopi child is named. The children enter the world of a Hopi boy and make this knowledge a part of them.

After reading the story, the children can discuss the basic story plot and relate the behaviors and values. They can now be aware of and appreciate beliefs and customs of Hopi people, environment, and character traits such as trust, love, and respect for others.

During these discussions, students are valuing the lifestyle of the Hopi people. The children are developing critical thinking skills and communication skills. Other skills emphasized include learning to collect and interpret information, to state personal reactions, reading and writing. Types of participation can include group discussions, brainstorming, cooperative activities, independent study, and teacher-led discussion.

Many teachers concerned about multicultural education, approach each fall with trepidation. In most classrooms, children "learn" about Thanksgiving by dressing up as Pilgrims and Indians and sitting down to a feast of pumpkins, corn , squash and turkey. A chapter in the book, Through Indian Eyes (Slapin & Seale, 1992) is titled, "Why I'm Not Thankful for Thanksgiving." The author states that "Thanksgiving could be a time for appreciating Native American peoples as they were and as they are, not as either the Pilgrims or their descendant bureaucrats might wish them to be" (Slapin & Seale, 1992, p.21-22).

Farivar (1993) discusses how teachers in an elementary class effectively used the above techniques to celebrate Thanksgiving. The teachers chose the concept of interdependence as the

theme to help the children understand the diversity among the different American Indian groups of North America, rather than studying about generic Indians. A wide variety of picture books helped tell the story. The children were told to try to imagine what the descriptions were saying. Long pieces of paper were placed on the wall, and small groups of children sponge-painted a background for each of the three regions-plains, coastal area, and woodland. Bit by bit, as students learned more about food, shelter, animals, pictures were drawn and added to the mural. Students could easily "read" the mural and tell their story! Students could eat a nice meal and tell about what they know about the American Indians in each region.

The possibilities of study units are almost limitless. Teachers should provide literature-based experiences to provide opportunities for meaningful conversation regarding Native culture (McMahon et al., 1997). For example, the story The legend of the Indian paintbrush (de Paola, 1998, as cited in McMahon et al., p.106) describes the life of a child as he follows his destiny to become an artist for his people and eventually bring the colors of the sunset down to earth. Students could create their own set of paintbrushes utilizing strips of red, pink, orange and yellow paper and sticks. The classroom could be decorated with the Indian paintbrushes and become meaningful.

Resources

As the need for convenient access to good books of Native stories has increased, groups of Indian educators have developed and published units, books, audio-visual material, games, and teacher's guides.. Slapin and Seale (1992) in Through Indian Eyes provide a wonderful listing and ordering addresses for these materials. These publishers, cultural centers, newspapers, and more are all dedicated to issues and articles about Native people. They also provide a selected bibliography of good, recommended Native stories. Grade levels are given but may not be very useful. Since Native stories were meant to be told, and to be comprehended at different levels, the grade levels are meaningless. A unique index is included listing recommended American Indian authors.

The foreword for Stott's Native Americans in Children's Literature given by Abenaki storyteller Joseph Bruchac, states the importance of this book in describing the "poetics and problems of transmitting and adapting Native stories" and "should be read not only by every teacher, but also by every children's writer and every storyteller who has chosen to tell traditional Native stories" (Stott, 1995, p.xiii).

Another reference book was written for librarians to identify fiction books whose main themes are the social life and customs of Native Americans. Native Americans in Fiction: A Guide to 765 Books for Librarians and Teachers, K-9 is a collection arranged alphabetically by over 115 different tribes (Anderson, 1994). There is an author and title index with the tribe represented by each title listed, and a thorough subject index. This book is not only useful to find stories about Native Americans, but it is a source of ethnic material which can be used to analyze a collection for balance. It is not intended as a buying guide but as a tool to easily find specific fiction books to fit a reader's needs (Anderson, 1994).

Selecting Good Native American Children's Literature

"...So, they feel
sorry for us
and write
more books
for themselves."
-Lenore Keesig-Tobias (Slapin & Seale, 1992, p.58)

Whatever books teachers use, whether they be Native American, African-American, or mainstream American, it is important to ensure that the writing is accurate to and respectful of the cultures they depict (Stott, 1995). Just as importantly, the stories should be meaningful regardless of them being of a Native culture, by being applicable to non-Native stories dealing with similar themes. Stott (1995) states the importance of introducing a variety of books of Native cultures throughout the school years to students can become respectful towards a people who have a

proud history and heritage. But he finds it disrespectful to teach that people are historical artifacts or museum specimens.

There are some blatant and some subtle choices to use as criteria for teachers, parents, librarians, or students when choosing a children's book about American Indians (Slapin & Seale, 1992). The following examples are truly helpful because they tell not only what is wrong, but what to look for (Slapin & Seale, 1992, p. 242).

Blatant and hurtful errors are seen in ABC books when, "E" is for "Eskimo" and "I" is for "Indian", or when children are shown "playing Indian". Or, words like "victory," "conquest," or "massacre" are manipulated to justify Euro-American conquest of the Native homelands. Instead, history should be put in proper perspective, showing the Native struggle for self-determination. There is typically an ethnocentric Western focus on material objects, such as baskets, pottery, rugs. Better is a writer who can show any understanding of the relationship between material and non-material aspects of life. Women are shown as completely subservient to men rather than being portrayed as the integral and respected part of Native societies that they really are. It is crucial to wonder if there is anything in the story that would embarrass or hurt a Native child. There needs to be positive roles in which a Native child can identify.

Such an evaluation can be illustrated with an award-winning story, popularized recently by film, The Indian in the Cupboard by Lynn Reid Banks. Teachers may select this book with good intentions because it does portray a boy who initially holds stereotypical views about American Indians which change through his relationship with Little Bear, the Indian in the story. The book is exciting, full of adventure and the moral dilemma is real-that it is wrong to manipulate people for personal gains. Unfortunately, the novel has serious limitations in the portrayal of the Indian. The Indian in the Cupboard transmits unacceptable viewpoints and messages to young white and Native readers alike (Stott, 1995, p.18). Slapin & Seale (1992) describe the book as "brutal, and the Indians are horrifying" (p.122). For example, neither the author or illustrator made an attempt to have the Iroquois look or behave appropriately. He is dressed and acts more like a Plains Indian (Slapin & Seale, 1992). The Indian's speaking can best

be described by Stott (1995) as "generic Pidgin English" (p.16): he barks, growls, snarls, says phrases such as..."you Great White Spirit" (Banks, 1980, p. 21). The emotional response by Slapin and Seale (1992, p.122) tells the story, "How could a white child fail to believe that he is far superior to the bloodthirsty, sub-human monsters portrayed here?"

A beautiful and emotionally moving book, Two Old Women by Velma Wallis, is based on an Athabascan Indian legend passed along for many generations from mothers to daughters. Velma Wallis was born and raised in the upper Yukon area of Alaska with traditional Athabascan values. One day, her mother remembered this story and because it was appropriate to their moment, told it to her daughter. It is the suspenseful, adventuresome, and inspirational tale of two old, whining women who have been abandoned by their tribe during a terrible winter famine. The two old women must overcome physical and emotional hardships, stop complaining and learn to survive on their own. The story is appealing to young and old because of its simple, but vivid style of writing, and ability to speak to the heart. In the introduction, Wallis explains what the story meant to her,

> ...there is no limit to one's ability-certainly not age-to accomplish in life what one must. Within each individual...there lives an astounding potential of greatness. Yet it is rare that these hidden gifts are brought to life unless by the chance of fate (Wallis, 1993, p.xiii).

Far too many well-known children's books about Indians have been based upon stories collected by European-American men who saw Indians as savages, ignorant, exotic subhumans. Bibliographies of good books written by Native Americans for children, as described above, are short. The prevalence of subtle stereotypes has led to rejection of many titles. It is hoped that publishers will show more interest in developing American Indian authors.

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